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Loan Exhibition of Works

ORGANISED BY

The Contemporary Art Society

AND

Dr. Harrington's Collection of Seymour Haden's Etchings. ::

Winter, 1911.

. . . THE . . .

Contemporary Art Society

For the Acquisition of Works of Modern Art for Loan or Gift to Public Galleries.

President—LORD HOWARD DE WALDEN.

Treasurer—

LORD HENRY BENTINCK, M.P., 53, Grosvenor Street, W.

Honorary Secretary—

C. K. BUTLER, Bourton House, Shrivenham.

Committee—

Charles Aitken.	Roger Fry.	Bowyer Nichols.
Clive Bell.	C. J. Holmes.	The Earl Plymouth.
A. Clutton-Brock.	D. S. MacColl.	Lord Ribblesdale.
A. M. Daniel.	Ernest Marsh.	Frank Rinder.
Campbell Dodgson.	Philip Morrell, M.P.	Robert Ross.
Judge Evans.		

THIS Society has been formed in the conviction that among the artists of our time are men of remarkable talent; who are imperfectly, or not at all, represented in the National and Municipal Galleries. The scope of the Society is limited to Artists living or recently dead. It will be chiefly concerned with British Art; but it is open to Subscribers to allocate the whole or any part of their subscriptions to a separate fund for acquiring the works of foreign Artists. The Society will, as a rule, remain the legal owners of the works they acquire; and will lend them for exhibition to various galleries in turn rather than offer them as absolute gifts. It has, however, full power under its trust deed to take either course, and donors or bodies of subscribers are invited to indicate their wishes as to the ultimate destination of their gifts.

The Society, while remaining independent of any other body, will work in friendly co-operation with the National Art Collections Fund, several of whose members are on the Committee.

The Committee earnestly appeal to all lovers of art to join the Society (qualifying subscription One Guinea a year), and to contribute or obtain donations to its funds.

MARCH, 1911.

26. XI. 1912
(L.2269)

ART GALLERY COMMITTEE, 1911.

THE RIGHT HONOURABLE THE LORD MAYOR,
Councillor SAMUEL WALTER ROYSE.

COUNCILLOR WALTER BUTTERWORTH, Chairman.
COUNCILLOR TODD, Deputy-Chairman.

Alderman CARTER
" GOLDSCHMIDT
" MOSS
Councillor ABBOTT
" BEHRENS
" COOK, J. W.
" LECOMBER
" LITTON
" MEGSON

Councillor SIMPSON
" SUSMAN
Professor S. H. CAPPER
" W. BOYD DAWKINS
Mr. FRANK FALKNER
" JOHN H. HOPKINSON
" ERNEST A. KOLP
" E. W. MARSHALL
" EDGAR WOOD

Curator:
WILLIAM STANFIELD.

COUNCILLOR BUTTERWORTH,
Chairman of the Art Sub-Committee.

COUNCILLOR BEHRENS,
Chairman of the House Sub-Committee.

THOMAS HUDSON, Town Clerk.

The Exhibition will be open to the Public on Friday, December 8th, 1911, and will finally close on Sunday, January 28th, 1912.

Hours of Opening:

Each Week Day from 10 a.m. to 9 p.m.

Sunday Afternoons, from 2-30 to 5 o'clock.

ADMISSION FREE.

The Art Gallery Committee invited Messrs. D. S. MacColl, Roger Fry, and Dr. H. Nazeby Harrington, to contribute the introductions contained in this catalogue, and now wish to express their thanks to them for having courteously consented.

It will be understood that each writer is responsible for the appreciations and comments appearing over his own signature.

Some of the pictures and drawings are for sale, and also impressions of certain of the etchings; enquiries as to these should be addressed to Mr. Stanfield, the Curator.

Loan Exhibition of Works

Organised by the

Contemporary Art Society.

Winter, 1911.

The Origin & Aims
.. of the ..
Contemporary Art Society.

❀

IT may be of interest, as a preface to the first exhibition organised by the Contemporary Art Society, to explain shortly the circumstances and the motives that led to its foundation. Chief among the former was the void left in the national representation of our later artists by the manner in which the Chantrey Bequest has been applied. That bequest is the principal endowment in this country for the purchase of works of painting and sculpture by recent or contemporary artists; it amounts now to something over £2,000 a year, and is administered by the Council of the Royal Academy. Their administration, by

general consent, has been singularly unsatisfactory, and was the subject of inquiry and adverse report by a committee of the House of Lords in 1904. It was Chantrey's express intention that works of the highest quality obtainable should be acquired, and only such works. So ill have these instructions been carried out that in the period over which the purchases have extended the finest artists, almost without exception, have been neglected. A list of names is sufficient to establish this. Nothing has been acquired by Alfred Stevens, Dyce, Hurlstone, Madox Brown, Rossetti, Holman Hunt, the Pre-Raphaelite Millais, Arthur Hughes, Windus, Sandys, Deverell, Burne Jones, Legros, Whistler, Frank Potter, Cecil Lawson. Painters like Frith, Mason, Fred Walker and Pinwell, whose works enjoyed the greatest popularity, have been omitted in favour of their imitators. Against such omissions can be set only the inclusion of a Watts, an Orchardson, a Sargent, and of a few works besides in painting and sculpture of respectable quality. The general character of the collection is less than second-rate. If the Bequest had been in existence at an earlier period and administered in the same spirit, not James Ward and Wilkie, not Turner and Constable would have been purchased, but George Jones and Eastlake, Clarkson Stanfield and Creswick, favourites of their time, who are now so obscure. It was shewn further by the evidence of Academical

witnesses before the Committee that the terms of Chantrey's will had been forgotten or misinterpreted, as well as misapplied; the will sets no limit of time or place, nor even of race for the action of the purchasers; the artist may be dead or living, Academical or not Academical, English or foreign (so long as the work is produced in this country*), and the purchases may be made anywhere. In effect the Academy has narrowed its trust so as to use the money as a prize-fund for its yearly exhibitions, and has purchased "pictures of the year" at the inflated prices of the year, which have so frequently been reversed in the sale-room later on. The mischief has not stopped there, for the lead given in London has too often been followed in the provinces; but the provinces have honorably distinguished themelves by their interest in the Pre-Raphaelite School (entirely neglected by the Chantrey Fund), and of late years a welcome spirit of independence has begun to show itself, more especially in the management of the Manchester Gallery. The Lords' Committee made certain recommendations, particularly in the direction of reducing the number of Academical purchasers (a Committee

*Artists like Fantin, Dalou, Matthew Maris, Sisley and Monet would have come within the scope of Chantrey's instructions.

of ten is hopeless*) but the recommendations were set aside, and a review of the seven years that have passed since then shows no real change—a landscape by Buxton Knight, bought, under pressure, after his death, was a rare case of a justifiable purchase.

Without some very radical change, then, in the handling of this important endowment there was no reason to hope that justice would be done by Chantrey purchases to the real talent of our own time any more than to that of an earlier. It was desirable, seven years ago, to limit the argument to the case of those artists in the period following Chantrey's death whose importance no one could dispute. But in the period following the Pre-Raphaelites and Whistler the neglect of really original talent has been just as great. During that time the Grosvenor and the New Gallery, which had represented the independent artists of the "eighties," gave place to the New English Art Club, to which was added later the "International," and these were accompanied or followed by a host of exhibitions held in dealers' galleries. The vital "movement" of the last twenty years, it should

*The more I see of Committees, the more I am convinced that the root evil lies here. The Council of ten, under the will, must formally take responsibility for purchases. What is required is that one member at a time should recommend to them, and that he should be chosen from the younger members.

be borne in mind, has been to an extent even greater than before, among artists outside of the Academy. But to all this the Chantrey administration has been as completely blind as to the true forces of the half-century before. I must not attempt to write the history of the last decades here, but two names that are now assured of their place may be mentioned in illustration, one of a dead, the other of a living artist. One is that exqusite painter of dreamland, Charles Conder, nothing of whose art is to be seen in an English Gallery. The other is Wilson Steer, whose landscapes are in the English succession to Turner and Constable, and whose "Music Room" in this exhibition takes up, for a later generation, the play of light and colour that the first of these painters discovered, and, till the other day, hid in the "Petworth Interior" of the Turner gift. It has been left for an American lady to give us, at the Tate Gallery, some taste of this master in the "Chepstow Castle," and to distant Johannesburg, under the enlightened tyranny of Sir Hugh Lane, to acquire a group of his finest works.

But these men, with others of their age, are already judged and accepted, and younger men are already pressing forward, some of them represented here, who bring a new look to the ever-changing face of art, call

for fresh adjustments from critics and collectors, and before long will have made their names everywhere, except in the galleries of their country.

At the Tate Gallery it may be allowed that something has been done to right the balance against the dead weight of mediocrity imposed upon it, without veto permitted to the Trustees, by the perversion of Chantrey's intentions. Within the "Chantrey period," thanks to the generosity of private donors and the rare sums that can be spared by National Gallery Funds from the ransom of Old Masters, the gaps are slowly being filled. Watts is represented by his own lavish gift, though too much is included of one side, and that the later. Alfred Stevens has come to his own; Hurlstone, Phillip, Dyce, Lewis, Müller, Madox Brown, Rossetti, Millais and Holman Hunt, Arthur Hughes, Smetham, and Martineau, Burne Jones, Whistler, Edwin Edwards, Keene, Frith, Mason, Walker, Pinwell, Legros, Haden, Brabazon, Callow, Strang, Frank Potter, James Charles, Rothenstein, Charles Shannon, Cameron, Muirhead Bone are all, more or less, represented; and among the sculptors Gilbert and Havard Thomas. But to fill the gaps becomes yearly more difficult and costly, and it was borne in upon me, during my years of office that the difficulty was a double one; not only to secure, without any regular endowment, and against

growing competition,* examples of the best contemporary English art, but also, even if this difficulty were overcome, to be sure that opinion had sufficiently ripened among the Trustees for the acceptance of such gifts. A Gallery moving so slowly that it has never bought an Ingres or a Delacroix, a Millet or a Daumier, a Corot or a Monticelli, a Courbet or a Manet, a Degas, a Morot or Renoir, to go no further—that has, in fact, only by the accident of gifts any representation of the 19th century, and has waited till some of those masters are almost beyond acquisition, was hardly ready to adjust itself to later and more disputable talents. In their case, too, it might wait till the work was absorbed and unattainable, as is how nearly all the work of Whistler. This train of thought came to a head, as it happened, with the exhibition by Mr. Augustus John of his picture, "A Smiling Woman." I was not alone in thinking that it was time to supplement the rescue work of the National Art Collections Fund in this special direction. It seemed to be necessary to establish some half-way house, some place of suspense, which the more courageous lovers of the arts, admirers of living as well as of dead artists, might fill with their works, and hold them till more timid people were sure of their ground. One or two meetings of sympathisers

*The endowment of the Melbourne Gallery of 1904, by the Felton Bequest alone, amounts to £240,000.

were accordingly held, and the idea took shape as the Contemporary Art Society. The plan was that purchases and gifts of modern art, chiefly English, should in the meantime remain the property of the Society, and be utilised as loans to one Gallery and another, till the time had come to decide their ultimate destination. This scheme had a further advantage: rash purchases, such as there must be from time to time, could be allowed to fall out, instead of being eternalised. The first eighteen months' work of the Society, possessed not of thousands, but of a few hundreds, showed a very fair record. In purchases and gifts we have the "Smiling Woman" of Augustus John, and the "Green Apple" of Conder (both already shewn at Manchester). The "George Moore" of Walter Sickert, sculpture by Eric Gill, Epstein and Ricketts, pictures by Gauguin, William Nicholson, William Rothenstein, Miss John, Miss Sands, and drawings or watercolours by Havard Thomas, Mark Fisher, Orpen, M'Evoy, Rothenstein, John, Bone, Rich, and David Muirhead.

Such is our present nucleus. But the scheme of loans quickly developed beyond the first idea. At a meeting of representatives of Provincial Galleries held last summer, it was found that a system of loan exhibitions would be welcomed, organised by the Society with the help of collectors. Aid was

unofficially given to the Belfast Gallery; but the present is the first exhibition directly arranged by the Society. The scale of it, given the short time at our disposal, has raised certain difficulties, and the Committee has suffered some of the usual disappointments; but by the services to the Committee of Mr. Charles Aitken, working on the lines he made so familiar at Whitechapel, a collection has been brought together from which none of the more recent artists of standing or of promise has been willingly omitted. That the gaps are so few is due to the generosity of various private collectors, of whom our Chairman, Lord Henry Bentinck, Messrs. C. K. Butler, A. M. Daniel, M. E. Sadler, Christopher Head, Charles and W. Rothenstein, Judge Evans, Mr. Dalhousie Young, Lady Ottoline Morrell and Dr. Jessop are the chief. The Committee has also to thank Messrs. Carfax, Marchant and Van Wisselingh, dealers who have played their part in helping forward the younger school.

Where aim and character are so various, it would be absurd to sum up results and tendencies in a few words; but one or two remarks of a general kind may be ventured. And first, the twenty years here illustrated have seen a revival of English *drawing*, in which the teachers of the Slade School have played an honourable part. In place of that foggy stippling in which line struggles for breath with local colour

and tone, in place of that kind of bad painting with the point, we have seen the re-emergence of the clean, expressive contour that tells at once of structure and choice and emphasis. And this renewed drawing has reconquered its old field of watercolour that had been overlaid by attempts to imitate oil-painting. In oil-painting itself, beside the revival of the nervous, plastic element that it shares with sculpture, colour too has regained freedom—freedom from false ideals of "finish" and photographic values. Great designers, great colourists, and great imaginations are rare, now as ever: but it is something to be rid of meretricious and muddled imagination, of the wrong pitch, of those mean sentimentalities that rot drawing and painting as they poison literature. The net has been cast wide in this exhibition; not all that are called will be finally chosen: but most of them pretend no more, and give no less than their temper and their means allow.

D. S. MACCOLL.

PREFATORY NOTE,

With reference to the work of the Younger Artists.

THE attempt to classify and arrange the products of so essentially personal and individual an expression as that of the modern artist generally appears somewhat pedantic and impertinent. It may, however, be not altogether unserviceable if it shows that works which at first sight appear capricious or eccentric are in reality the result of quite logical and intelligible processes of thought and feeling.

When under the influence of the Impressionist movement the study of natural appearances had been pushed to its furthest limits, it was inevitable that a reaction should take place, and that certain means of expression which Impressionism had thrown aside

should be taken up once more. It was thus that John in his early works took up once again the study of pure line in his drawings and in his paintings reverted to a more definite statement of form. By these means he was able to express a deeper feeling for character and mood than had been possible to his predecessors. Among the younger men the influence of this new direction, or to be more accurate, this return to an old direction, is most apparent in the works of Henry Lamb, who, in the picture of the dying woman, has pursued this psychological interest to its utmost limits, choosing a subject of the most painful kind, and flinching at nothing which might aid the expression of his idea.

Lightfoot was already pursuing, in his own sincere and deeply original way, the same purpose. His mother and child is more than the tentative effort of a young artist; it is already a definite achievement and serves to show how great a loss to art his early death has inflicted. His work stands in some ways quite alone, but on one side, that of a certain relentless acceptance of fact, it approaches the work of another group of younger men who gathered round Walter Sickert. Sickert was always a somewhat solitary figure. Alone of English artists, he has steadily refused to acknowledge the effect upon the mind of the associated ideas of objects; has considered solely their

pictorial value as opposed to their ordinary emotional qualities. The Camden Town group, as his followers, but by no means his imitators, call themselves, are all characterised by their concentration on this purely pictorial and non-romantic attitude. Whether the idea as held by them is the most fruitful possible may be doubted, but it supplies the healthiest possible training and corrects a national tendency to slip into romantic exaggeration and over emphasis. The works of Spencer Gore and Ginner show too, how much the personal attitude finds expression even when art is approached in this objective spirit.

Two other artists remain to be noticed—Duncan Grant and Frederick Etchells; they can only be classed together for convenience, for their attitude is strikingly different, though they have followed some methods in common. In both one sees evidence of a profound study of primitive art and the application of its principles in an entirely modern and original manner. Both realise more clearly than any other modern English artists the value of the bare statement of structural planes and lines of movements and the importance of scale and interval in design. But here the likeness ends, since Duncan Grant's "Harvesters" shows him to have a spontaneous lyrical feeling of singular purity and intensity, while Etchells has a more dramatic sense of character and the contrasts of

life. It is probable that he will, therefore, take longer to develope to its fullest perfection the style necessary to the complete expression of his feeling; but his two pictures show what real gifts he possesses both as a designer and colourist. His large figure shows how fast art has moved in the direction of discarding all that has not direct symbolical value since John's "Smiling Woman" startled the world a few years ago, precisely because it already rejected so many accessory facts which the spectator was in the habit of expecting. It may well be that at first such a bare statement of form may strike people as too strange to be intelligible, but if it is realised that certain facts of character as expressed in the pose and aplomb of the figure as a whole, and those, I believe, the most significant and central ones, can only be stated by such a strenuously synthetic method, I believe that the strangeness will disappear, and the very genuine feeling which inspired this work become apparent.

ROGER FRY.

CATALOGUE.

ROOM No. 1.

Nos. 1 to 61.

No.

Ambrose McEvoy.

1 In the Orchard ... ...
(Lent by Fredk. Brown, Esq.)

Albert Rothenstein.

2 Wayfarers (Painting on Silk) ... ...
(Lent by Messrs. Chenil & Co.)

Henry Lamb.

3 Cows on a Cliff ... ...
(Lent by Lady Ottoline Morrell.)

A. A. Wolmark.

4 Still Life ... ...
(Lent by Professor M. E. Sadler.)

Charles Ginner.

5 Flower-piece ... ...
(Lent by A. M. Daniel, Esq.)

Room I.

Roger Fry.

6 Portrait of my Son ... ...

The Hon. Neville Lytton.

7 Portrait of Miss Nellie Hozier... ... ...

F. H. Shepherd.

8 The Death of the Virgin ... ...
(Lent by Professor M. E. Sadler.)

P. Gauguin.

9 Taheitian subject ... ...
(Lent by the Contemporary Art Society.)

Roger Fry.

10 Sandpits ... ...

A. A. Wolmark.

11 At Concarneau ... ...
(Lent by Professor M. E. Sadler.)

Henry Tonks.

12 The Hat Shop ... ...
(Lent by A. M. Daniel, Esq.)

James Treanor.

13 The News Corner ... ...
(Lent by Messrs. Chenil & Co.)

Lucien Pissarro.

14 Vue d'Eragny ... ...

15 Penmoor à Riec... ... ...

W. C. Coles.

16 Newnham-on-Severn ... ...
(Lent by Messrs. Carfax & Co.)

Mary Sargant Florence.

17 "Truth and Beauty." From Emily Dickenson's Poem of that name ... ...

Duncan Grant.

18 The Mountain Top ... ...
(Lent by Clive Bell, Esq.)

Room I.

Harold Gilman.

19 Portrait ... ...

Duncan Grant.

20 Figures ... .
(Lent by Clive Bell, Esq.)

Miss A. H. Hudson.

21 Santa Maria Novella ... ...

Elliott Seabrooke.

22 Kentmere Valley ... ...
(Lent by Messrs. Carfax & Co.).

Maxwell Armfield.

23 Japanese Glove ... ...
(Lent by Messrs. Carfax & Co.).

Harold Gilman.

24 The Snow Scene ... ...
(Lent by Messrs. Carfax & Co.).

Malcolm C. Drummond.

25 A Sculptor's Studio ... ...

Charles Conder.

26 Golf Links ... ...
(Lent by Dalhousie Young, Esq.).

Spencer F. Gore.

27 The London and North-Western Railway ...

Charles Ginner.

28 Still Life ... ...

D. MacLaren.

29 Portrait of Miss M. K. Butler ... ...
(Lent by C. K. Butler, Esq.)

A. E. Rice.

30 The Bathing Hour ... ...
(Lent by Professor M. E. Sadler.)

W. A. Wildman.

31 On the Cornish Coast ... ...
(Lent by Professor M. E. Sadler.)

D. MacLaren.

32 Saint's Bay, Guernsey ... ...

R. P. Bevan.

33 The Ash Tree ... ...

Ambrose McEvoy.

34 Landscape ... ...
(Lent by Geoffrey Blackwell, Esq.)

Anna Airy, A.R.E.

35 La Penseuse ... ...

Charles M. Gere.

36 Cotswold Summit ... ...

William Nicholson.

37 At Rottingdean ... ...
(Lent by Professor M. E. Sadler.)

S. J. Peploe.

38 Portrait of an Old Woman ... ...
(Lent by Arthur Kay, Esq., F.S.A.)

James Treanor.

39 Rest ... ...

40 A Corner in Maida Vale ... ...
(Lent by Messrs. Chenil & Co.)

William Rothenstein.

41 Springtime ... ...
(Lent by Mrs. W. Rothenstein.)

Charles M. Gere.

42 A Hillside ... ...
(Lent by Dr. Herringham.)

Ian Strang.

43 Omonville ... ...

R. J. Enraght Moony.

44 The Old Millstone ... ...

Ethel Sands.

45 Interior ... ...

Elliott Seabrooke.

46 The Rainbow ... ...
(Lent by Professor M. E. Sadler.)

M. G. Lightfoot.

47 Boy, with Hoop ... ...
(Lent by Messrs. Carfax & Co.)

R. J. Enraght Moony.

48 Summer ... ...

Ethel Sands.

49 The Chintz Couch ... ...
(Lent by the Contemporary Art Society.)

Albert Rothenstein.

50 The Smart Visitor. (Painting on Silk)... ...
(Lent by Michael H. Salaman, Esq.)

Lucien Pissarro.

51 The Yellow Tree ... ...

Louis Sargent.

52 Kynance ... ...
(Lent by C. K. Butler, Esq.)

Henry Lamb.

53 Breton Youth ... ...
(Lent by Lady Ottoline Morrell.)

54 Brittany Peasant Boy ... ...
(Lent by Messrs. Carfax & Co.)

J. B. Manson.

55 A Corner of the Garden ... ...

56 A Sussex Village ... ...

Spencer H. Gore.

57 Rule Britannia ... ...
(Lent by Messrs. Carfax & Co.)

F. Etchells.

58 Seated figure of a Woman (mural decoration).

M. G. Lightfoot.

59 Mother and Child ... ...
(Lent by Messrs. Carfax & Co.)

Walter Sickert.

60 The Sisters Lloyd ... ...
(Lent by A. M. Daniel, Esq.)

Henry Lamb.

61 La Mort d'une Paysanne ... ...
(Lent by A. M. Daniel, Esq.)

ROOM No II.

Nos. 62 to. 119

No.

H. Livens.

62 Black Minorca and White Leghorn ... ...
(Lent by Professor M. E. Sadler.)

William Rothenstein.

63 Two Women ... ...
(Lent by the Contemporary Art Society.)

David Muirhead.

64 Ceres Mill ... ...
(Lent by A. M. Daniel, Esq.)

Walter Sickert.

65 Café des Tribunaux ... ...
(Lent by Messrs. Carfax & Co.)

B. Sickert.

66 Genoa ... ...
(Lent by C. K. Butler, Esq.)

W. Nicholson.

67 Miss Marie Tempest ... ...
(Lent by Messrs. Neville.)

A. E. John.

68 Ardor ... ...
(Lent by C. L. Rothenstein, Esq.)

David Muirhead.

69 The Mill ... ...
(Lent by C. K. Butler, Esq.)

William Orpen, A.R.A., R.H.A.

70 The Wreck ... ...
(Lent by Professor M. E. Sadler.)

B. Sickert.

71 Brentford ... ...
(Lent by C. K. Butler, Esq.)

Walter Sickert.

72 Nôtre Dame ... ...
(Lent by C. K. Butler, Esq.)

Henry Tonks.

73 Eve's Temptation ... ...
(Lent by Fredk. Brown, Esq.)

A. D. Peppercorn.

74 Near St. Just, Cornwall ... ...

Gerard Chowne.

75 After Lunch ... ...
(Lent by C. K. Butler, Esq.)

William Strang, A.R.A.

76 An Inspired Painter ... ...

J. W. Nicholson.

77 The Lowestoft Bowl ... ...
(Lent by the Contemporary Art Society.)

Mrs. McEvoy.

78 An Oil Painting... ... ...
(Lent by Mrs. Westlake.)

Philip Connard.

79 Castleacre Castle ... ...
(Lent by Messrs. W. Marchant & Co. and Philip Connard.)

Francis Dodd.

80 Miss Dacre in a Black Mantilla ... ...

P. Wilson Steer.

81 The Music Room ... ...
(Lent by C. K. Butler, Esq.)

Walter Sickert.

82 The Salute at Venice... ... ...
(Lent by Professor M. E. Sadler.)

83 Portrait of George Moore... ... ...
(Lent by the Contemporary Art Society.

F. Cayley Robinson.

84 The Foundling ... ...
(Lent by C. T. Harris, Esq.)

H. Muhrmann.

85 Landscape ... ...
(Lent by Professor M. E. Sadler.)

John Sargent, R.A.

86 Indian Girl... ... ...

Ambrose McEvoy.

87 Winter... ... ...
(Lent by Messrs. Carfax & Co.)

William Rothenstein.

88 Tears ... ...
(Lent by C. K. Butler, Esq.)

William Nicholson.

89 J. M. Barrie ... ...
(Lent by Arthur Kay, Esq., F.S.A.)

George Thomson.

90 St. Paul's Cathedral ... ...
(Lent by E. J. van Wisselingh, Esq.)

P. Wilson Steer.

91 Chepstow ... ...
(Lent by C. K. Butler, Esq.)

William Orpen, A.R.A., R.H.A.

92 The Passing of His Lordship ... ...
(Lent by Messrs. Chenil & Co.)

W. W. Russell.

93 The Beach ... ...

Henry Tonks.

94 China Cabinet ... ...
(Lent by C. K. Butler, Esq.)

A. E. John.

95 Mother and Child ... ...
(Lent by Professor M. E. Sadler.)

Miss Gwen John.

96 Lady Reading ... ...

D. Y. Cameron, A.R.A., A.R.S.A., LL.D.

97 Sundown: Lunan ... ...
(Lent by Arthur Kay, Esq., F.S.A.)

E. A. Hornel.

98 Balloons ... ...
(Lent by Professor M. E. Sadler.)

Annie L. Swynnerton.

99 The Southing of the Sun... ... ...

P. Wilson Steer.

100 Edge of the Wood ... ...
(Lent by C. K. Butler, Esq.)

C. J. Holmes.

101 Summer on the Fells ... ...
(Lent by Professor M. E. Sadler.

Mancini.

102 The Young Golfer ... ...
(Lent by Sam Wilson, Esq.)

C. J. Holmes.

103 Bishopstone ... ...
(Lent by Geoffrey Blackwell, Esq.)

Mark Fisher, A.R.A.

104 Coast near Marseilles ... ...

W. W. Russell.

105 The Blue Frock ... ...

Gerard Chowne.

106 Larkspurs ... ...

D. Y. Cameron, A.R.A., A.R.S.A., LL.D.

107 Ben Vorlich ... ...
(Lent by Arthur Kay, Esq., F.S.A.)

Miss Gwen John.

108 La chambre sur la cour ... ...
(Lent by Mrs. F. M. Cornford.)

109 L'Etudiante ... ...
(Lent by C. L. Rothenstein, Esq.)

Henry Tonks.

110 The Escaped Bird ... ...
(Lent by A. M. Daniel, Esq.)

Mark Fisher, A.R.A.

111 Almond Blossom: Evening ... ...

Charles Conder.

112 Brighton ... ...
(Lent by Lady Ottoline Morrell.)

David Muirhead.

113 The Avenue ... ...
(Lent by Mrs. E. Joachim-Gibson.)

William Orpen, A.R.A., R.H.A.

114 In the Dublin Mountains ... ...
(Lent by Professor M. E. Sadler.)

A. E. John.

115 Nude ... ...
(Lent by C. K. Butler, Esq.)

P. Wilson Steer.

116 Ludlow Castle ... ...
117 Ermine Sea (Children Paddling) ... ...
(Lent by A. M. Daniel, Esq.)

Charles Conder.

118 L'Estacade... ... ...
(Lent by Messrs. Carfax & Co.)

Henry Tonks.

119 Pearl Necklace... ... ...
(Lent by C. K. Butler, Esq.)

ROOM No. III.

Nos. 120 to 217.

No.

William Orpen, A.R.A., R.H.A.

120 Rest ... ...

121 A Study ... ...
(Lent by A. M. Daniel, Esq.)

122 Study of a Child ... ...
(Lent by J. G. Lousada, Esq.)

William Strang, A.R.A.

123 Study of a Woman (Silverpoint) ... ...
(Lent by C. L. Rothenstein, Esq.)

124 Drawing of a Man ... ...
(Lent by His Honour Judge Evans.)

William Orpen, A.R.A., R.H.A.

125 Mother and Child ... ...
(Lent by Walter W. Jessop, Esq.)

126 Study... ... ...
(Lent by A. M. Daniel, Esq.)

C. M. Pearce.

127 House in Dieppe ... ...
(Lent by Lord Henry Bentinck.)

128 Drawing ... ...
(Lent by Professor M. E. Sadler.)

Muirhead Bone.

129 Sion (from a Train)... ... ...
(Lent by Christopher Head, Esq.)

130 Moonlight Farm ... ...
(Lent by Lord Henry Bentinck.)

131 Strand ... ...
(Lent by Aubrey Waterfield, Esq.)

132 A Water Colour ... ...
(Lent by P. C. Fawcett, Esq.)

133 Building ... ...
(Lent by C. L. Rothenstein, Esq.)

134 Chalk Farm ... ...

135 Clutha Landing Stage ... ...

136 The Shore, Maidens ... ...
(Lent by Christopher Head, Esq.)

137 Demolition of "Globe Theatre" ... ...
(Lent by C. L. Rothenstein, Esq.)

Alphonse Legros.

138 La Mort Chef d'Orchestre ... ...
(Lent by William Rothenstein, Esq.)

Henry Tonks.

139 The Uffizi Gallery ... ...
(Lent by C. K. Butler, Esq.)

P. Wilson Steer.

140 Drawing of Cliffs at Chepstow ... .
(Lent by Professor M. E. Sadler.)

141 Ludlow ... ...

142 Trees ... ...
(Lent by C. K. Butler, Esq.)

Jongkind.

143 Honfleur, 1863... ... ...
(Lent by Lord Henry Bentinck.)

P. Wilson Steer.

144 Nôtre Dame ... ...
(Lent by C. K. Butler, Esq.)

145 Water-Colour ... ...
(Lent by Lord Henry Bentinck.)

William Wells, R.B.A.

146 Autumn ... ...

147 Peggy Bowker... ... ...

148 Mussel Picking... ... ...
(Lent by Arthur Kay, Esq., F.S.A.)

Charles Conder.

149 Fan ... ...
(Lent by Dalhousie Young, Esq.)

150 Allegorical Drawing ... ...

151 Lord Salisbury... ... ...
(Lent by William Rothenstein, Esq.)

George Clausen, R.A.

152 The Barn ... ...
(Lent by Miss E. P. McGhee.)

Walter Sickert.

153 Church ... ...

154 House at Dieppe ... ...
(Lent by Lord Henry Bentinck.)

Francis Dodd.

155 David Murray, Esq. (Chalk) ... ...
(Lent by Miss E. P. McGhee.)

156 Brent Bridge ... ...

157 St. Magnus the Martyr ... ...

Francis Dodd.

158 D. D. Bone, Esq. ... ...

159 Frederick Seebohm, Esq., LL.D. ... ...

Francis Dodd.

160 The Downs at your Feet ... ...
(Lent by Campbell Dodgson, Esq.)

A. E. John.

161 Nude Study of a Woman ... ...
(Lent by William Rothenstein, Esq.)

Henry Lamb.

162 Drawing ... ...
(Lent by Lord Henry Bentinck.)

A. E. John.

163 Lady Ottoline ... ...

164 Skirt Girl ... ...
(Lent by Lord Henry Bentinck.)

165 Walpurgis Night ... ...
(Lent by Henry Tonks, Esq.)

166 Peasants ... ...
(Lent by His Honour Judge Evans.)

167 Portrait of Miss John ... ...
(Lent by William Rothenstein, Esq.)

168 Colour Drawing of a Woman... ... ...
(Lent by Lord Henry Bentinck.)

169 Girl on a Cliff ... ...

170 Portrait of the Artist .. ..
(Lent by William Rothenstein, Esq.)

171 Woman Leaning ... ...
(Lent by W. Marchant, Esq.)

David Muirhead.

172 Cley Church, Norfolk ... ...
(Lent by J. G. Lousada, Esq.)

173 Landscape ... ...
(Lent by Lord Henry Bentinck.)

Henry Lamb.

174 Drawing ... ...
(Lent by Lord Henry Bentinck.)

David Muirhead.

175 Landscape... ... ...
(Lent by P. C. Fawcett, Esq.)

Henry Lamb.

176 Drawing ... ...
(Lent by Lord Henry Bentinck.)

D. Y. Cameron, A.R.A., A.R.S.A., LL.D.

177 Early Spring in Tuscany ... ...
(Lent by Christopher Head, Esq.)

Aubrey Waterfield.

178 Passo del Uomo Morto ... ...

Charles Conder.

179 Musician ... ...

180 Woman in Masque ... ...

181 Le Maître de Natation et Madame X ... ...
(Lent by William Rothenstein, Esq.)

182 Fan: The Players ... ...
(Lent by A. M. Daniel, Esq.)

183 Nude ... ...

184 Mrs. Hammond and Guest ... ...
(Lent by William Rothenstein, Esq.)

Charles Shannon, A.R.A.

185 Study for "The Bath of Venus" ... ...
(Lent by Campbell Dodgson, Esq.)

186 Studies of Children... ... ...
(Lent by William Rothenstein, Esq.)

187 Study of Women (Red Chalk Drawing) ...
(Lent by Campbell Dodgson, Esq.)

188 Studies in Sanguine ... ...
(Lent by C. L. Rothenstein, Esq.)

Henry Tonks.

189 The Caravan ... ...

190 The Beach... ... ...

191 Ludlow... ... ...
(Lent by C. K. Butler, Esq.)

192 Tea in the Garden ... ...
(Lent by A. M. Daniel, Esq.)

Charles M. Gere.

193 Haresfield Beacon ... ...

Alfred W. Rich.

194 Railway Cuttings ... ...
(Lent by A. M. Daniel, Esq.)

David Muirhead.

195. On the Orwell... .. ..
(Lent by the Contemporary Art Society.)

Picasso.

196 Study... ... ...
(Lent by Lord Henry Bentinck.)

Pryde.

197 Small Oil Sketch ... ...
(Lent by Lord Henry Bentinck.)

Charles M. Gere.

198 Mouth of the Severn ... ...

Alfred W. Rich.

199 The Mill ... ...
(Lent by A. M. Daniel, Esq.)

200 Stanmer Park ... ...
(Lent by Messrs. Carfax & Co.)

201 Boston, Lincolnshire ... ...
(Lent by Alfred W. Rich, Esq.)

202 St. Mary's, Oxford ... ...
(Lent by the Contemporary Art Society).

Mark Fisher, A.R.A.

203 Boys Bathing ... ...
(Lent by the Contemporary Art Society.)

Albert Rothenstein.

204 Market at Grasse ... ...
(Lent by Professor M. E. Sadler.)

William Rothenstein.

205 Fakir (Indian Study) ... ...

206 Jews Praying ... ...
(Lent by the Contemporary Art Society.)

207 Chela, with Trumpet ... ...

208 Archway at Le Puy... ... ...
(Lent by C. L. Rothenstein, Esq.)

Ian Strang.

209 Capri ... ...

210 Sorrento ... ...
(Lent by Messrs. Carfax & Co.)

Derwent Lees.

211 Water Colour ... ...

212 Water Colour ... ...

213 Water Colour ... ...
(Lent by Messrs. Carfax & Co)

J. Havard Thomas.

214 **The Offering** ... ...
(Lent by the Contemporary Art Society.)

215 **Design for Silver Stand** ... ...

216 **Group of Three Figures, one with Tambourine**
(Lent by Professor M. E. Sadler.)

217 **Girl and Baby** ... ...
(Lent by C. K. Butler, Esq.)

ROOM ON GROUND FLOOR.

(Greg Pottery Room.)

Nos. 218 to 269

No.

Oliver Hall.

218 Bardsea Forest... ... ...

Charles Conder.

219 Water-Colour (on Silk)... ... ...
(Lent by Dalhousie Young, Esq.)

220 Swanage ... ...
(Lent by Walter W. Jessop, Esq.)

221 Confidences ... .
(Lent by Mrs. Sanger.)

222 The Green Apple ... ...
(Lent by the Contemporary Art Society.)

223 Swanage ... ...
(Lent by A. M. Daniel, Esq.)

Charles Ginner.

224 Sussex Downs... ... ...

Miss Gwen John.

225 Nude ... ...
(Lent by the Contemporary Art Society.)

Henry Lamb.

226 Peasants ... ...
(Lent by His Honour Judge Evans.)

J. D. Ferguson.

227 Anemones... ... ...
(Lent by Professor M. E. Sadler.)

J. W. Herald.

228 The Portico ... ...
(Lent by Professor M. E. Sadler.)

George Thomson.

229 Landscape... ... ...
(Lent by Lord Henry Bentinck.)

W. H. Clarkson.

230 Ruins... ... ...
(Lent by Messrs. Carfax & Co.)

W. Shackleton.

231 A Sailor's Wedding... ... ...

W. C. Coles.

232 Chepstow... ... ...
(Lent by Messrs. Carfax & Co.)

H. S. Teed.

233 Study from Hungerford Bridge .. ..

234 Somerset House... ... ...
(Lent by Professor M. E. Sadler.)

Roger Fry.

235 Water Colour ... ...
(Lent by Lord Henry Bentinck.)

Max Beerbohm.

236 Mr. Hugh Hammersley ... ...
(Lent by William Rothenstein, Esq.)

Wyndham Tryon.

237 St. Jean de Vignt Soisson ... ...

238 Interior desecrated Church ... ...
(Lent by Messrs. Carfax & Co.)

Roger Fry.

239 Verona ... ...
(Lent by Campbell Dodgson, Esq.)

Max Beerbohm.

240 Mr. J. Sargent ... ...
(Lent by William Rothenstein, Esq.)

Geoffroy.

241 Paris Houses: View on the Seine... ... ...
(Lent by Lord Henry Bentinck.)

Fred Mayor.

242 Water Colour ... ...
(Lent by Lord Henry Bentinck.)

Aubrey Waterfield.

243 Arno: Morning ... ...

R. G. D. Alexander.

244 Walton-on-the-Naze ... ...
(Lent by Messrs. Carfax & Co.)

J. D. Innes.

245 Landscape... ... ...
(Lent by Henry Tonks, Esq.)

Francis E. James.

246 Wallflowers ... ...
(Lent by Walter W. Jessop, Esq.)

A. E. John.

247 Boy Leaning by a Chair... ... ...
(Lent by W. Marchant Esq.)

Miss Ursula Tyrwhitt.

248 A Flower Piece ... ...
(Lent by P. Wilson Steer, Esq.)

J. Dorman Turner.

249 Eastfield, Mitcham, Surrey ... ...

250 Shirley, Surrey... ... ...

S. Noel Simmons.

251 Place du Moulin à Vent... ... ...

Muirhead Bone.

252 Interior of Glasgow Cathedral ... ...
(Lent by Christopher Head, Esq.)

253 Lazarus Book Shop... ... ...
(Lent by Aubrey Waterfield, Esq.)

S. Noel Simmons.

254 Place du Moulin à Vent ... ...

Muirhead Bone.

255 Truro... ... ...
(Lent by Lord Henry Bentinck.)

J. Havard Thomas.

256 Portrait of Miss M. K. Butler ... ...
(Lent by C. K. Butler, Esq.)

Harry Becker.

257 Drawing ... ...

258 Original Drawing of Lithograph ... ...
(Lent by J. G. Lousada, Esq.)

C. J. Holmes.

259 Gimmerton Churchyard ... ...
(Lent by Geoffrey Blackwell, Esq.)

260 Hawes Water ... ...
(Lent by Lord Henry Bentinck.)

Walter Taylor.

261 Houses at Yarmouth ... ...
(Lent by Messrs. Carfax & Co.).

C. J. Holmes.

262 Clint Scar ... ...
(Lent by Geoffrey Blackwell, Esq.)

W. Nicholson.

263 Down Farm ... ...
(Lent by Lord Henry Bentinck.)

F. Mura.

264 Old Houses at Montreuil ... ...
(Lent by Professor M. E. Sadler.

J. D. Innes.

265 Near Bala ... ...

(Lent by Messrs. Chenil.)

Miss A. H. Hudson.

266 The Seine at St. Mamméo ... ...

F. Etchells.

267 Head and Bust of a Woman—looking down

Gerard Chowne.

268 Flowers in Sunlight ... ...

(Lent by Professor M. E. Sadler.)

Ambrose McEvoy.

269 Interior of Library ... ...

(Lent by C. K. Butler, Esq.)

William Rothenstein.

269A Portrait of Thomas Hardy ... ...

(Lent by Mrs. F. M. Cornford.)

SCULPTURE.

Nos. 270 and 276.

Auguste Rodin.

270 The Man with Broken Nose ... ...
(Lent by Messrs. Carfax & Co.)

271 Marble Group ... ...

272 Bronze Group ... ...

Eric Gill.

273 Crucifixion (Stone Relief) ... ...
(Lent by the Contemporary Art Society.)

Auguste Rodin.

274 Bust of Lord Howard de Walden... ... ...

275 Bust of an Old Man... ... ...

276 Group of Two Figures ... ...

(Lent by Lord Howard de Walden.)

Collection of Etchings

BY THE LATE

Sir Seymour Haden;

LENT BY

Dr. H. Nazeby Harrington.

Winter, 1911.

C

Francis Seymour Haden:

AN APPRECIATION.

"WHOM the Gods love, die young" would seems to be a rule proved by its exceptions, and such an exception is the life of Sir Seymour Haden. Had he died before he reached the age of forty he would have been known to a limited circle as a brilliant surgeon and a man of strong character, great originality and unusual intelligence. But blessed by the Gods, he spent a long and full life which touched the reigns of six English monarchs, dying within a few weeks of the completion of his ninety-second year, acknowledged by the whole civilised world as the greatest landscape etcher of his time.

Francis Seymour Haden was born in Sloane Street, London, on September 16th, 1818. Born of a family which had for several generations supplied members to the professions of the Church, Law, and Medicine, he early chose that followed by his father, grandfather, and two uncles—the profession of medicine. His

father, Charles Thomas Haden, dying whilst he was a boy, he spent much of his early life with his grandfather, known as "Haden of Derby," a man of remarkable character and unusual ability, who held an almost unique position in the town of Derby in the early years of last century. He received his professional education at University College, London, and later at the Sorbonne in Paris. It was while in Paris that he attended for a short time the Government School of Art, where in the evenings he went through a course of drawing and modelling from the life. This was done, not, in the first instance, from any positive love for art, but with the definite idea that such a practice would train the eye to appreciate more readily slight differences from the normal in formation and contour, and make the hand more alert to obey the impulses of the will, and in this way be of very considerable service to him in his professional work.

And this he found to be the case, for he often said that much of his success in later life as a consulting surgeon was owing to the fact that in obscure injuries and dislocations, he was able, with the trained eye of an artist, to note at a glance any deviation from the normal that had escaped the blunter sight of a confrère.

One cannot help feeling, however, that some unconscious love for art must have influenced him in so using his leisure time, and in a letter written to me

many years ago, he confesses that he was "An artist by predilection from my cradle," and goes on to say that in his own belief any strength that his art may have is owing to his knowledge of science, "and the habit it engenders of not putting anything untrue and unreal into the work." In 1839 he became Prosecteur, and later, Lecturer of Surgical Anatomy at the Military Hospital at Grenoble, always insisting that his pupils should "draw as well as dissect their studies."

Having passed his examinations in Paris and in London, in 1843 and 1844 on account of ill-health, the result of a poisoned wound, he spent some months in Italy with three friends, one of whom was Duval le Camus, the painter, and another Count Eugene of Belluno, through whom he was brought much in contact with Pope Gregory XVI. While in Italy he made many sketches in water-colour and pencil, some of the latter being very like the early work of Turner.

And here he made his first attempts at etching, long before the so-called "revival of etching," doing six small plates, somewhat tentative as compared with his later work, but full of promise, and unlike the "niggling" work so popular in England then and for some years later.

Meeting, under somewhat romantic circumstances, Lord Thomas Hay, the brother of the Marquis of Tweeddale, he was persuaded by him, and with the

promise of his support, to commence practice in Hertford Street, Mayfair, where he rapidly acquired a considerable *clientèle*. In 1850 he founded the Hospital for Incurables, and later was appointed Consulting Surgeon to the Chapel Royal and Hon. Surgeon to the Department of Science and Art at South Kensington. In 1851, and again in 1862, he was a juror at the International Exhibitions. Haden's professional life up to his retirement from practice in 1887, was a busy and arduous one, and it is astonishing how such a life could be compatible with his success as an etcher. We have seen that in Paris and in Italy he had given some attention to drawing, and during the later years he had been an ardent collector of the etchings of Rembrandt—a collector not for the sake of mere acquisition, but for the purpose of instruction and comparison. And so, when he again took up etching, in 1858, spurred on no doubt by the example of his brother-in-law, Whistler (for in 1847 Seymour Haden had married Miss Whistler, half-sister of the artist), who had come over from Paris and was printing his first set of etchings, he had both experience in the technique of, and a large knowledge of the best work that had been previously done in, this form of art.

And yet, in spite of this former experience and knowledge, it is wonderful that at the first spring so to speak, this man of middle age should have

produced work such as never before had been done in England, and only once or twice anywhere—work that he himself in later years scarcely bettered. For in the first few months he etched such masterpieces as "Mytton Hall," "Egham," "On the Test" and "The Water Meadow."

Several of the earliest plates were etched in company with Whistler, and it is interesting to compare the results, a comparison that is not unfavourable to Haden even when the subjects were from the life, as, for instance, in "A Lady Reading" and "Arthur," done at the same time as the corresponding plates by the younger artist.

But it is still more interesting to note how rapidly the ways divided, and how by deliberate choice the love of landscape became the absorbing passion of the one, the love of man and man's handiwork became the choice of the other.

This is particularly noticeable in two plates done by the two men in 1858 on the same day in Greenwich Park: Haden's "Sub Tegmine" and Whistler's "A Greenwich Pensioner." The same model appears in both, but while in "Sub Tegmine" the man is small and unimportant, and the greater portion of the plate is taken up by beautiful and finely-drawn trees, in "A

Greenwich Pensioner" the man fills almost the whole of the plate, and there is but a suggestion of badly drawn trees in the background.

In the first three years more than thirty plates were etched, and then came two years of rest, but the three succeeding years, 1863, 1864, and 1865, present between eighty and ninety plates—plates done for himself and his friends; for, as he said again and again, they were done with no idea of publication; indeed, in his modesty he never thought of them as worthy of publication. They were done simply and solely for his own pleasure and satisfaction—the only way in which good work can be done. Several of them, however, had been exhibited at the Royal Academy and at the Salon, and at the latter exhibition particularly, had been noted and appreciated by critics. One specially discerning critic, M. Philippe Burty, had recognised their merit, and in the *Gazette des Beaux Arts*, of 1864, he wrote a couple of laudatory articles that drew the attention of European art lovers to Haden's work. These charming articles were accompanied by impressions of two of the etchings, and also contained a Catalogue Raisonné of most of the plates done up to that time.

In consequence of the interest excited by M. Burty's articles, he was able to persuade Mr. Haden to allow some of his plates to be published, and consequently,

in 1865, was issued a portfolio containing twenty-five plates on mounts, under the title of "*Etudes à l'eauforte,*" accompanied by M. Burty's text and catalogue, and with five small plates as head and tail-pieces.

Under the impression that there would be little demand for it in England, the portfolio was published in Paris, and with the text in the original French. This, however, proved to be incorrect, for when shewn at Colnaghi's, in London, people flocked to see the etchings, and critics overflowed with praise, and Seymour Haden awoke to find himself famous, with a European reputation, and even not without honour in his own country. The public is generally very capricious in its taste, and is generally wrong in its judgment of artistic work, but in this case it showed unusual discernment and was right; but why, whilst flocking to see Haden's work, it should have almost entirely neglected Whistler's, seems hard to explain. Mr. Haden's social position, and the fact that he was an "amateur," had probably something to do with it, and the Englishman's innate love of Nature and the open-air made him, perhaps, more ready to appreciate the subjects chosen. However that may be, the 180 copies published were rapidly sold at the, at that time, high price of fifteen guineas.

But this success made little difference in the life of Seymour Haden. His best energies were given up to his professional work, and his artistic work was only an occasional and fitful relaxation. As he wrote to Burty, "Do not forget that this short and delightful artist life is only a very slight episode, a *jour de fete*, so to speak, in a career long and laborious." A "*jour de fete*"! How much that expresses of the pleasure taken in the work, and how greatly it explains its success! It also, to some extent, accounts for the rapidity of his work—a rapidity that to me seems remarkable—for frequently two plates have been etched in the course of an afternoon, as, for example, "Egham" and "Egham Lock," "On the Test" and "The Water Meadow," and one fruitful day in South Wales added seven plates to the list of his etchings.

In 1870, Mr. Hamerton, who had just founded the "*Portfolio*," asked Mr. Haden to etch a plate for him that might be inserted in that magazine, suggesting that the fee offered in payment might, if he wished, be handed over to the Hospital for Incurables. Mr. Haden consented, and one afternoon, taking a plate with him, he went down to Deptford where the old warship, the "Agamemnon." was being broken up. When the plate was finished it was found to be too large for insertion in the "*Portfolio*" unless folded.

so it was decided that it should be published separately and another smaller plate was issued in the magazine. The success of this publication was immediate and beyond expectation. Impressions sold rapidly, and this etching was probably the first ever published in England to bring in a large pecuniary return, and it did much, not only to increase the fame of the author, but also to make original etching popular.

In 1874 Haden produced a perfect "tour de force" in the large plate of "Calais Pier," in which he treated Turner's early masterpiece as a real landscape, and with no attempt (in the etching) to reproduce the complete tonality of the picture. This was left for the mezzotinted state, of which only a few trial proofs were ever printed.

In the work done after 1870 a certain change of style will be noticed, and this is partly accounted for by the fact that he was now a man of over 50 years of age and the change in the eyesight that such an age entails. The style of drawing became much broader, the subjects more spacious, and there is less insistence upon detail. This is particularly noticeable in the large number of drypoints and etchings done in 1877 during visits to Dorsetshire and Portugal. This was the last year in which any large number of plates was done. In Dorsetshire some sixteen plates, mostly dry point, were done in the course of a fortnight (on one

happy day, three, the three *Windmill Hills*, were done) and most of them remind one very forcibly of the later drypoint work of Rembrandt, and it is a comparison from which the English master need not shrink. The plates done in Portugal are not so successful, and only two or three are entirely satisfactory.

In 1879 came the two large plates of "Greenwich" and "Windsor," almost the only plates done with the definite purpose of regular publication.

In 1880, Seymour Haden founded the Society of Painter-Etchers, which in 1888 became a Royal Society. His object in doing so was as a protest against the position taken up by the Royal Academy in refusing to original artists in black and white an entrance to their ranks; a position from which they have happily since retreated.

The Society had a hard struggle in its early days, but it survived, and became a flourishing and powerful body. It has done a noble work for original engraving, and has numbered among its members many brilliant artists in the different methods. Seymour Haden, its President from the first until the day of his death, received the honour of knighthood in 1894. He also received the exceptional distinction of the Grand Prix at *two* French International Exhibitions, in 1889 and 1900. France also awarded him the

honorary membership of the Institut de France, the Académie des Beaux-Arts, and the Société des Artistes Francais, honours received by him with the most grateful appreciation.

After 1882 Sir Seymour etched but comparatively few plates on account of failing eyesight, but he attempted, and succeeded in, the beautiful art of mezzotint, and it was for his mezzotint plates and powerful charcoal drawings (a few of which are here exhibited) that he received the Grand Prix in 1900, much to his own surprise, as he had entered his work as "hors concours."

It must not be forgotten that after all this etched work was but an "episode" in a very full life. Not that this fact should be used to disarm criticism, but it may explain certain limitations. This is not the place to dwell upon the numerous interests of an exceptionally busy life, for whatever work Seymour Haden took up he did it with all his might. But like most good fighters he had a most lovable disposition in his quieter moods and a most fascinating personality. Respected by all, even by those from whom he differed most, he was devotedly loved by those who had the privilege of his friendship, and one at least who had the honour of frequent companionship with him in that haven of

rest in which he spent his later years, will always esteem that intimacy one of the richest memories of his life.

H. N. H.

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The present exhibition consists of impressions selected from a collection that has been many years in the making. Exigencies of space have prevented as full a display as might have been of interest to many collectors, especially of the different states which show curious and interesting changes in the progress of the work.

THE ETCHINGS

On the walls are NOT for sale, but a collection of proofs of these etchings may be consulted on reference to the Curator, Mr. William Stanfield.

The references are to the Catalogue of the "Engraved work of Sir Seymour Haden," by H. N. Harrington.

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ROOM IV.

Nos. 1 to 199.

1 Villa of Mecænas.... ... ...
Original Drawing for the Etching H. 6

2 Dasha ... ...*Trial proof* (b) H. 8

3 A Lady, Reading ... ...*1st state* H. 9

4 Amalfi ... ...*Trial proof* (a) H. 10

5 Thames Fishermen ...*Trial proof* (a) H. 11
(The impression exhibited at the Paris Salon in 1859.)

6	Kensington Gardens. *Small plate.*	*1st state*	H. 12
7	Mytton Hall	*1st state*	H. 14
8	Egha...	*2nd state*	H. 15
9	Egham Lock	*1st state*	H. 16
10	Egham Lock. *Trial proof of 3rd state*		H. 16
11	Sub Tegmine	*2nd state*	H. 17
12	Out of Study Window	*1st state*	H. 18
13	Fulham	*1st state*	H. 19
14	On the Test	*1st state*	H. 20
15	A Water Meadow. *Trial* (b). *Touched*		H. 21
16	Early Morning: Richmond...	*2nd state*	H. 22
17	The Earliest Tree	*1st state*	H. 23
18	Kidwelly Town	*Trial proof* (b)	H. 24
19	Kidwelly Castle... ...	*Trial proof* (b)	H. 25
20	The Mouth of a Brook. *Trial proof* (b)		H. 26
21	Kensington Gardens. (*Large plate*)	*1st state*	H. 28
22	Stems	*Trial proof* (b)	H. 29
23	A By-Road in Tipperary.	*2nd state*	H. 30
24	Combe Bottom	*1st state*	H. 32
25	The Holly Field	*1st state*	H. 33
26	A Cottage Porch ...	*Trial proof* (a)	H. 34

27 Shere Millpond. ... *A small study.* 1*st state* H. 37

28 Shere Millpond. ... *The large plate* 2*nd state* H. 38

29 Sonning Gravel Pit ...*Trial proof* (a) H. 40

30 Portrait of Francis Seymour Haden, No. 11 ... ... 1*st state* H. 41

31 Amstelodamum, ... *Trial proof* (c) H. 43

32 Amsterdam–a Fragment..*Trial proof* (a) H. 44

33 Cranbrook. ... ... 2*nd state* H. 46

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